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**NATIONAL CHARACTER OF THE VOCABULARY OF MATERIAL
CULTURE IN MEDIA TEXTS FOR CHILDREN**

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Abstract. It can be said that oral language is a mirror of spiritual and material culture, history and the whole existence of each nation. Whatever the nation, its secret is hidden in its language, its roots are intertwined with the historical path of the ethnic group over the millennia, with the culture and worldview that it created with its own hands, mind and consciousness in its everyday life. The article examines the national character of the vocabulary of material culture in media texts for children in the Kazakh language. The aim of the study is to identify thematic groups of material culture data in children's media texts and describe them from an ethnocultural-semantic point of view. To analyze the vocabulary of material culture in children's media texts, linguistic data were taken from domestically produced Kazakh-language television programs («Үйрен де жирен», «BILIMLAND»). The study used combinatorial integrative methods, such as the interpretation method, lexical-semantic analysis and content analysis. The study determines the role of the vocabulary of material culture found in the text of television programs for children in conveying national identity and the linguistic picture of the world. The article concludes that when studying the vocabulary of material culture in children's media texts, the language structures that allow a nation to see the world through the eyes of this nation are modeled by Kazakh national knowledge and traditional way of life and are represented through concepts encoded with national characteristics. The main results and conclusions of the study can be used in conducting scientific research in the field of «Linguistics and Cultural Studies», teaching courses in higher education institutions in such

disciplines as «Linguistics and Cultural Studies», «Lexicology of the Kazakh Language», and writing teaching aids.

Keywords: media text, cultural vocabulary, children's language, national character, language of television programs, ethnolinguistics, linguoculturology, national knowledge

Introduction

As a result of political, economic, scientific, technical and intercultural contacts in the era of globalization, new information technologies and integration directions of information exchange are rapidly developing. Media text is a sequence of information distributed through mass media channels. That is, all information distributed through the press, television, radio, theater, cinema and even the Internet is included in the category of media text. Media text is not only a means of communication that performs a purely informational function, but also a polycode system that combines signs of the verbal and media levels, the spiritual and cultural code of the nation.

The language of media texts has been studied by such foreign scholars as T. A. Van Dijk [1], M. Montgomery [2], A. Bell [3], and N. Fairclough [4] within various areas of linguistics. Given that we live in the information age of the twenty-first century, it is difficult to imagine life without the media. One of the most widely used forms of mass communication – television – has long played and continues to play a significant role, as it largely shapes public opinion [5, p. 361]. Television has a profound influence on public consciousness, as well as on the lexical and functional-stylistic structure of language. Especially in today's information era, the language of television and the Internet directly affects the vocabulary, speech fluency, and worldview of children and adolescents.

Names associated with material culture make it possible to identify an ethnos's historical and cultural evolution, the material environment formed within its social space, and the conceptual-cognitive structures that arise from that environment. The study of material-culture vocabulary in the Kazakh language originates from ethnographic works and has developed into a comprehensive scholarly field through ethnolinguistic, cognitive, and linguocultural approaches. In the works of scholars such as Sh. Ualikhanov [6], A. Seidimbek [7], and others, this layer of vocabulary is examined as an important linguistic system that reflects the historical memory, spiritual identity, and structure of the material culture of the Kazakh people, and it continues to maintain its relevance in modern research. From the second half of the twentieth century, the study of material-culture vocabulary in Kazakh linguistics began to acquire a systematic and complex linguistic character. One of the foundational contributions to this field is the ethnolinguistic research of academician A. Kaidar [8]. Significant contributions to the ethnolinguistic and linguocultural study of Kazakh material-culture vocabulary were also made by scholars such as E. Zhanpeisov [9] and Zh. Mankeyeva [10]. At present, material-culture vocabulary is regarded as an

integral component of the national conceptual sphere, and the cognitive models of linguistic units are being identified. Studies in this direction emphasize that material-culture signs in language serve as important carriers of the national cultural code.

Materials and methods

During the study, methods of system analysis, such as generalization, sorting, comparison, description, and abstract, were used to process theoretical materials. Combinatorial integrative methods, such as conceptual analysis, cognitive interpretation method, metaphorical modeling, frame analysis, and content analysis, were used to determine the cognitive meaning and conceptual system of media texts, which are multi-level and multi-dimensional phenomena.

This study is based on the analysis of linguistic units related to material culture found in contemporary Kazakh-language media texts intended for children. The research material consists of media texts taken from children's television programs such as "Üyren de Jiren," "Korpe," "Bilezik," "Bilimland" and "Leader of the 21st Century" and others, broadcast between 2015 and 2025. The texts were selected according to the following criteria:

- the target audience – children aged 6 to 12;
- the presence of lexical units related to material culture (e.g., dwelling, clothing, national musical instruments, jewellery, tools, household items, food names, etc.);
- genre diversity (informational texts, narrative texts, educational content);
- availability in open digital sources.

The generalization method was used to identify the common semantic and functional features of lexical units related to material culture in media texts. This method made it possible to synthesize the shared characteristics of cultural terms frequently encountered in children's media discourse. The descriptive method was applied to present a precise and consistent semantic, functional, and cultural characterization of each lexical unit. The abstraction method enabled the identification of general cultural models, concepts, and their structural features underlying linguistic units. Through this method, generalized cognitive conclusions were drawn from specific empirical data. Integrative-combinatorial methods (conceptual analysis, cognitive interpretation, metaphorical modeling, frame analysis, and content analysis) made it possible to examine media texts as complex cognitive-cultural phenomena. Conceptual analysis was used to determine the cognitive function of national cultural items such as *dombra*, patchwork quilt (*quraq korpe*), bracelet (*bilezik*), meat platter (*et tabaq*) within media texts. This method allowed for identifying the place of material-culture vocabulary in children's media within the broader system of national worldview. The method of cognitive interpretation was applied to explain the cognitive structures that generate national content in media texts. Cognitive interpretation

revealed how lexical units convey not only linguistic meaning but also transmit the cultural knowledge embedded behind them. The combined application of these methods enabled a comprehensive examination of the national character of material-culture vocabulary in children's media texts and allowed for an in-depth interpretation of their cultural-cognitive content.

Results and discussion

The mass media are expected to provide news, deliver information, and contribute to the ethical and aesthetic education of the public. These services are provided by television, radio, newspapers and magazines. Television plays a significant role in shaping public opinion, informing the country, and shaping people's moral and aesthetic values. Television programs may contribute to fostering civilized behavior. The viewer receives the necessary knowledge and skills from the choice of words, style of speech, clarity of language of the participants of the TV program. Media texts in the 21st century are one of the tools for expanding children's horizons, forming their worldview, increasing their vocabulary and their education. It is known that at present schoolchildren are more interested in various information on television and on the Internet than in reading fiction. This is due to the fact that television can provide information more fully, quickly, accurately and interestingly than radio or printed media.

K. Zhubanov: "Every phenomenon is viewed by a person through the prism of perspectives created by his historical era. Therefore, each nation, including each class, has its own phenomena, close to it and distant from it" [11], explaining the national nature of language and its connection with national self-awareness. S. Amanzholov, continuing the views of K. Zhubanov, asserts: "The language of each nation can convey a picture and image of thought only in a way that is consistent with its consciousness and thinking" [12]. In his research, S. Amanzholov pays special attention to ideological principles, delving into the history and development paths of the people, nation, and ethnic group.

Giving a definition of linguistic symbols, Zh. Mankeeva noted: "These are linguistic symbols that embody national identity, worldview, spiritual and cultural values, as well as social meaning in the national knowledge base." [10]. They form a holistic structural system as a general characteristic of the life and culture of the people. Although this is real for humanity, but an attempt to understand it, to know it, to form in one's consciousness a holistic picture of this world is presented at different levels and in different interpretations for each person, each nation. Television programs for children are largely influenced by the vocabulary of national culture. Such linguistic units play an important role in providing the younger generation with information about national traditions, national knowledge and national history. A program about *dombra*, *kobyz*, *erturman*, *sybyzgy*, *kurak korpa* provides extensive information about these subjects and deepens children's knowledge of the life and traditions of the Kazakh people.

Culture is the result of conscious human activity, and language reflects and manifests this result in the process of development of the human mind. It is known that each historical era has its own culture, and each nation has its own unique traditional culture. As a rule, material culture is known through production tools and architectural heritage, while spiritual culture is reflected in books, manuscripts and works of art, as well as in examples of poetry and oral literature. All this is the fruit of the intellect and worldview of people of each era, and the “subject of culture – man” studies, improves and develops this cultural heritage before him. Regarding the “conditionality” of material culture and spiritual culture, M. Bizhanova writes: “...the yurt and its inventory, household items related to material culture, are intertwined with applied art and crafts related to spiritual culture. This is not just a place of shelter or an object of consumption, but the symbols and signs on them reveal the worldview and traditions of this people” [13, p. 4, 9]. A nation cannot exist without culture, and the fact that language is a means of expressing national culture is a truth that does not require proof. Culture is embodied in language, and therefore language is a reflection of culture, a means of expressing culture. According to B. Kaliev, the study of language in an anthropocentric direction can be understood as the study of language in relation to a person who speaks this language, his mind, intellect, worldview, philosophical worldview, national culture, since language not only reflects the world. Language leaves its mark, its signature in human cognition and knowledge, thereby creating a linguistic picture of the world [14, p. 5, 6].

It can be said that oral language is a mirror of spiritual and material culture, history and the whole existence of each nation.

Studying the vocabulary of national material culture found in children’s television programs, we classified it into several semantic groups:

1. Household items: *et tabaq* (meat plate), *kurak korpe* (blanket), *syрмаq* (plaid)
2. Names of clothing items: *borik* (beret), *chapan*, *tymak*, etc.
3. Folk instruments: *sybyzgy*, *dombra*, *kobyz*, etc.
4. Names of jewelry: *blezik* (bracelet), *alqa* (necklace), earrings, ring, etc.

For example, in the next episode of the program «Uyren de zhiren» («Learn and Beware») children will be asked to learn how to cook a meat plate.

In the section on meat plates, you will learn not only about the types of meat dishes and how to cook them, but also about the tradition of our people to «present a plate» to guests. Our hospitable people have developed various laws and rules that allow each guest to receive their share. On this basis, the tradition of «passing the plate» arose. The secret of serving dishes, which some of our young people do not know today, is presented in the book «Uyren de zhiren» in a form that is understandable to children:

- *Амантай аға, біз сізден ет табақ жасауды үйренуге келдік.*

- *Ой бәрекелді, балалар ыдысына қарап асын іш деген, анасына қарап*

қызын ал деген. Сондықтан мына құт береке, несібе осы қазан-ошақ, ыдыстардан басталады. Онда көп созбай іске көшейік.

(- Brother Amantai, we have come to you to learn how to cook meat plate.

- Oh, my goodness, children are told to eat while looking at their bowl and to take their daughter while looking at their mother. So this blessing and good fortune begins with these pots, pans and utensils. So, without further ado, let's get down to business).

The words of the master in this passage: “Happiness and good fortune begin with these pots and pans,” reveal the importance of the pot, pan, and bowl in Kazakh legends. The veneration of the black pot and the pot in national legends is closely related to this concept. The Kazakh people have always valued the hearth and home comfort. Our people have superstitious prohibitions such as “Don’t pour water on the stove, it will be bad” and “Don’t kick the stove”. The concept of the hearth in Kazakh culture is closely associated with the notion of family. Therefore, people revered both their family and their hearth. The wish: “Let the fire of your hearth never go out” also reflects this. The word *hearth* is sometimes used interchangeably with the word *family*.

Our people considered the hearth to be the source of life and the blessing of the home. No matter how harsh the winter was, our ancestors never gave up, believing in their elders. He never gave the pot to anyone. There was a superstition that said: “If the pot disappears, luck will disappear.” Meat platter, as a national dish, occupies a special place in the people’s life and traditions. The topics chosen for the program were of educational value.

- Амантай аға, сіз осы ет табақтарды қандай ағаштан жасайсыз?

- Бұл заттарды көбінесе аққайын, емен, терек ағаштарынан пайдаланып жасаймыз. Бірақ көбінесе қарағашпен де қолданамыз. Бүгін жұмысымыз қарағашпен болады...

...- Балалар, өздерің ет табақ туралы не білесіңдер? Соны айтып берсеңдер.

- Ет табақ – ата-бабамыздың ерте кезден қолданып келе жатқан ас салатын ыдысы.

- Ол ағаштан жасалады.

- Әрине, дұрыс айтасындар. Сендер қазағымыздың табақ тарту дәстүрін білесіңдер ме?

- Табақ тарту? («Uyren de zhiren»).

(- Amantai aga, what kind of wood do you use to make these meat dishes?

- We often make these items from maple, oak and poplar. But we often use it with elm too. Today we will work with elm...

...- Children, what do you know about meat dishes? Please tell me.

- Meat platter is a serving dish that our ancestors have used since ancient times.

- It is made of wood.

- *Of course, you are right. Do you know the Kazakh tradition of serving food?*

- *Serve?*

- *Friends have their own rules and procedures for serving food. The first plate is set. It is given to respected and honored guests. Then pull the middle plate. It is offered to the little guests. Finally, the footrest is pulled out.)*

The program provides educational information about the Kazakh people's traditions of cooking meat dishes, including teaching how to cook one of the Kazakh national dishes.

Types of meat dishes and their use in connection with traditions are discussed. Similar examples can be given from the intellectual programs "Bilimland" and "Leader of the 21st Century". The intellectual competition "Leader of the 21st Century" will provide answers to questions that will add to the children's knowledge base.

That is, from such media texts, young people not only learn the names of material objects necessary for life, but also receive information about their history, their significance in people's lives, as well as about national traditions and beliefs associated with these objects. Educational media texts contribute to the formation of national consciousness and national worldview of young people, and enrich their spiritual world.

Within the «Bilezik» program, children are acquainted with the typology of bracelets, encompassing gold, silver, som, watch, cast, screw, hinged, double, round, and five-piece varieties. «The media format's depiction of the diversity of the surrounding world in a certain media format is the main factor in creating a modern image of the world» [15, p. 12].

In the "Korpe" programme, students will learn about the names of fabrics such as velvet, silk and satin, as well as the names of types of kurak such as triangular kurak, six-panel kurak, shi-kurak and simple kurak. They will also receive educational information about the traditions, legends and beliefs associated with the making of the blanket. This will broaden children's national worldview, enrich their knowledge of national art and traditions.

Program "Uyren de Zhiren: Zheti kazyna (Seven treasures)":

Жүргізуші: Амансыңдар ма?

Айдос: Сәлем Достар!

Жандосымыз әлі келмеген бе?

Жандос: Сәлеметсіздер ме? Мен кітапханаға барып кітап алып келдім.

Жүргізуші: Сәлем, Жандос! Қандай кітап алдың?

Жандос: «Қазақтың ұлттық салт - дәстүрлері» деген кітапты алдым.

Жүргізуші: Ол кітапты өзің оқу үшін алдың ба?

Жандос: Мен «Жігіт сұлтаны» сайысына қатысайын деп едім. Жеті қазына туралы білмеймін.

Жүргізуші: Алдымен жеті қазына туралы біліп алайық. Айдос, сен «Жеті қазына туралы» айтып берші. Жандос, сен түсініп тыңдап ал.

Айдос: Қазақ халқында жеті қазына деген ұғым бар. Оған:

Жүйрік ат, Қыран бүркіт, Құмай тазы, Берен мылтық, Білім, Алмас қылыш, Сұлу жар жатады.

Жандос: Рақмет, Айдос! Мен түсініп алдым. Еш қиындығы жоқ екен. Жеті қазына туралы енді білетін болдым.

(Host: Are you well?)

Aidos: Hello Friends!

Has not Zhandos arrived yet?"

Zhandos: Hello? I went to the library and brought a book.

Host: Hello, Zhandos! What book did you get?

Zhandos: I received the book "Kazakh national traditions".

Host: did you take that book to read it yourself?

Zhandos: I was going to take part in the competition "Zhigit Sultan". I don't know about the seven treasures.

Host: Let's learn about the seven treasures first. Aidos, tell me about the seven treasures. Zhandos, you should listen and understand.

Aidos: The Kazakh people have the concept of seven treasures. To him:

It is a horse, eagle greyhound, weapon gun, education, diamond sword, beautiful mate.

Zhandos: Thank You, Aidos! I understood. It turns out that there is no problem. I now knew about the seven treasures.)

The program will take a closer look at the winged male horse, and children will learn how to make a horse figurine out of paper. Kazakhs say that *a horse is a man's wing*, and it is considered one of the seven treasures. The seven treasures are interpreted differently by the Kazakh people. Bauyrzhan Momyshuly lists the seven treasures as follows:

This should be defined as seven treasures of a man. This is said in relation to a person's personal belongings and valuables that he needs for everyday life.

A galloping horse is a young man's wing. As the proverb says, A horse is a man's wing, and a man without a horse has had a black day.

An eagle is a symbol of courage and unbridled strength for a young man.

Greyhound is faith, loyalty to a friend.

A loaded gun is fire and fury.

Kakpan is a brave hero who can be described in one word.

Dagger is a precious stone, a gemstone,

"A beautiful woman is a man's strength, a blessing for the family.».

Program "Uyren de Zhiren: Korzhyn" («Learn and Beware» program «Basket»):

- *Иә, Жандос, кішкене күте тұр, біз бүгін базарлық салатын қоржын жасап толтырамыз.*

- Қоржынның басқа түрлері бар ма?
- Менің білуімше, қоржынның қыс қоржын, бесік қоржын, сүндет қоржын деген бірнеше түрі бар.
- Дұрыс айтасың, Айдос! Қоржынның түрі көп...
- Балалар, қоржынды көбінесе барқыт матадан тігеді. Себебі, ол сапалы, әрі берік мата. Ал біз қоржынымызды мақта матадан жасадық. Бұған әртүрлі ұсақ-түйек заттарды салуға болады.
- Дина, енді осы қоржынға не саласың?
- Қосымша үйірмелерге барғанда, достармен қыдырғанда сөмкенің орнына осы қоржынды алып шығамын, ішіне заттарды салып қоямын.
- Керемет! Игілігіңе пайдалан
- Рақмет, шебер!
- Өнер сыры - өрнекте деген рас. Қараңдаршы мына ою қоржынымызды қалай безендіріп жіберді
- Әрқашанда жақсылардан үйренейік!
- Ал жаманнан жүренейік!
- Көріскенше достар!
- (- Yes, Zhandos, wait a minute, today we will make a gift basket.
- Are there other types of baskets?
- As far as I know, there are several types of baskets: winter baskets, cradle baskets and baskets.
- You are right, Aidos! There are many types of baskets...
- Children, baskets are often made of velvet fabric. Because it is a high-quality and durable fabric. And we made our basket from cotton fabric. You can put various small items in it.
- Dina, what are you putting in this basket now?
- When I go to extracurricular activities or meet with friends, I take this basket instead of a bag and put things in it.
- Wonderful! Use it to your advantage.
- Thank you, master!
- It is true that the secret of art is in expression. Look how this decoration decorated our basket.
- Let us always learn from the best!
- And hate evil!
- See you soon, friends!)

The historical path of each nation – its national history, its traditions and customs – create a unique worldview and inimitable cultural identity. Naturally, national culture and national identity, changes and innovations in society are reflected in the language.

Kazan is a symbol of integrity, like a family. If it dies, the country dies. Moreover, worship of the kazan is a form of ancient worship of iron. In the legends of the Tauke people, a black cauldron and a black gun are an ancient symbol of revenge on the enemy. According to the Tauke charter, instead of taking revenge

by breaking houses and pots during military actions, they now make peace by giving the same things to the offended party without breaking them. The concept of *Shanyrak*. The concept of shanyrak in the national worldview of the Kazakh people has a conceptual character. The concept of shanyrak is of great importance in the worldview, everyday life and way of life of the Kazakh people. Shanyrak is one of the main categories that form the conceptual picture of the world of the national worldview. Shanyrak refers to the national cultural concept.

Let's take an example from a media text:

«Қарлығаш әулие», «Қарлығаш би» атанған Төле би «Ақтабан шұбырынды, алқакөл сұлама кезінде ел ауғанда үйін жықпай, қасиетті жұртын қимапты. Сонда жоңғарлық әскербасы Төле биден көшпей қалу себебін сұрайды.

Шаңырағыма бір бейкүнә қарлығаш ұя салып еді. Ол жер бетін топан су басқанда Нұқ пайғамбардың кемесін сақтап қалған. Жыланға адам баласының жем болу қаупі туғанда қызғыштай қорғаған құс еді. Осындай киелі құстың ұясын бұзып, балапандарын зарлатып кете алмадым дейді дана туған Төле би.

Tole bi, known as “Karlygash Aulie” and “Karlygash Bi”, “during the years of great tribulation did not destroy his home and did not destroy his holy people.” Then the Dzungar commander asked Tole bi why he did not move.

An innocent swallow made a nest in my nest. He saved the ark of the prophet Noah when the flood flooded the earth. It was a bird that fiercely protected the snake when it was threatened by human prey. “I could not destroy the nest of such a sacred bird and let its chicks cry,” says the wise Tole bi (BILIMLAND program).

Kazakh people often use expressions such as *«қасиетті қара шаңырақ», «шаңырағың биік болсын», «шаңырақ көтеру» (sacred black shanyrak, may your shanyrak's crown be high, to raise a yurt's crown).*

The word shanyrak has a wide range of meanings. Shanyrak means home, family. In addition, the word shanyrak is often used in phraseological units:

He played horses in shanyrak – he exhausted;

Shanyrak fell in the middle – the family fell apart;

Raised shanyrak – created a family.

Looked at shanyrak – it means this is not your house, this is someone else's house, sit quietly.

There are also quite a few names for customs and rituals associated with the concept of shanyrak. The closeness of nomads to nature is also evident in their dwellings – yurts.

The yurt is not only a symbol of respect for the traditions and history of the people, but also a monument of ancient culture; the Kazakh yurt, which has accumulated the life experience, hard work and talent of previous generations, continues to serve as a convenient, portable dwelling in the modern era. In a word, the yurt is not only a symbol of national color and pattern. The yurt, in addition to

being a traditional collapsible dwelling, is a unique material and spiritual cultural artifact that has preserved traces of the great changes and changes of the 20th century.

The nomadic way of life did not imagine itself as separated from nature and the environment. Nomads felt themselves to be natural children of their environment, a part of their native nature [6, pp. 400-408]. The yurt is built in a suitable place depending on the season and harmonizes with the weather and nature of the area. A person inside the yurt does not feel locked in a stone mound, because the yurt is his own little world, his own world. A. Seidimbek shows that the ethnographic study of the yurt as a work of art, a magnificent example of material culture and its transformation into an exhibit of European museums began in the past centuries (XVIII). Yurts are distinguished into two types, depending on the design and appearance: Kazakh yurts and Kalmyk yurts. The Kazakh yurt is high and wide, similar to a dome, and the Kalmyk yurt has the shape of a cone. In the everyday life of the Kazakhs and for various situations, three types of yurts were used: an everyday yurt (family dwelling), a hotel or wedding house and a camp house [7, p. 410]. This division of house types depends on living conditions, and the basis for its transformation is the house structure. As for the *bone* of the yurt, its internal structure: roof, overhang, cornice, door, threshold, right side, left side – all these names are sacred. Because these names are not the external frame of the concept of *house*, but its internal meaning, its internal form, the social structure of the Kazakh world. The sum of these concepts is the value of the *house*. Depending on the economic development of society, the luxury and size of the house in the life of any nation can change, but its sacred meaning remains unchanged.

The sacred part of the yurt – shanyrak – symbolizes the continuity of generations. If initially the name shanyrak meant material culture, then human nature in its content led to the fact that the object was elevated to the rank of cultural value and acquired cultural semantics. For the Kazakhs, shanyrak is a priceless value and symbol.

Conclusion

The spiritual space of the Kazakh people is directly connected with their culture, language, religion, ethnic values and social life. The Kazakh civilization, which has passed through historical epochs, is the only reason for the formation of the national code. The national code is the basis of spiritual life, identity and way of life, knowledge and customs of each nation. Studying the vocabulary of material culture in children's media texts, we found that the language structures that allow us to see the worldview of a nation through the eyes of this nation are modeled by Kazakh national knowledge and traditional way of life and are presented through concepts encoded with national characteristics.

Children's TV programs convey information that reflects the national worldview of the Kazakh people. Such programs bring many benefits to young

people. It helps to enrich the vocabulary of children, providing a variety of information about national traditions, spiritual and material culture of the Kazakh people. Watching these programs, children become familiar with a variety of material and spiritual cultural vocabulary that is rarely used today. They will become familiar with unfamiliar words and names, learn their meanings and include some of them in their vocabulary.

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БАЛАЛАРҒА АРНАЛҒАН МЕДИАМӘТІНДЕРДЕГІ ЗАТТЫҚ МӘДЕНИЕТ ЛЕКСИКАСЫНЫҢ ҰЛТТЫҚ СИПАТЫ

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Аңдатпа. Сөйлеу тілі әрбір ұлттың рухани және материалдық мәдениетінің, тарихының, бүкіл болмысының айнасы деуге болады. Кез келген халықтың түп тамыры оның тілімен, сол ұлттың ғасырлар бойғы тарихымен, күнделікті тұрмысымен, дүниетанымымен, салт дәстүрімен тығыз байланысты болады. Мақалада қазақ тіліндегі балаларға арналған медиамәтіндердегі заттық мәдениет лексикасының ұлттық сипаты зерттеледі. Зерттеудің мақсаты – балаларға арналған медиамәтіндердегі материалдық мәдениет лексикасын тақырыптық топтарға жіктеп, этномәдени және семантикалық тұрғыдан сипаттау. Балаларға арналған медиамәтіндердегі заттық мәдениет лексикасын талдауда тілдік фактілер қазақтілді отандық телебағдарламалар («Үйрен де жирен», «BILIMLAND» т.б.) материалдарынан алынды. Зерттеу барысында интерпретация әдісі, лексика-семантикалық талдау, контент-талдау тәрізді комбинаторлық интегративті әдістер пайдаланылды. Бұл зерттеуде балаларға арналған телебағдарламалар мәтінінде ұшырасатын заттық мәдениет лексикасының ұлттық таным мен әлемнің тілдік бейнесін берудегі қызметі айқындалған. Мақалада балаларға арналған медиамәтіндердегі заттық мәдениет лексикасын зерттеу арқылы ұлттың әлемдік бейнесі сол ұлттың көзімен көруге мүмкіндік беретін тілдік құрылымдардың қазақы ұлттық таным мен дәстүрлі тұрмыс-салты арқылы модельденіп, ұлттық ерекшеліктермен кодталған ұғымдар арқылы репрезентацияланады деген тұжырым жасайды. Зерттеудің нәтижелері қазақ тілінің лексикологиясы, лингвомәдениеттану салаларының теориялық тұрғыдан толығына белгілі бір дәрежеде үлес қосады және болашақта балаларға арналған медиамәтіндер тілін жаңа бағыттарда зерттеуге жол ашады.

Зерттеудің негізгі нәтижелері мен қорытындыларын «Лингвомәдениеттану» саласындағы ғылыми зерттеулер жасауға, жоғары оқу орындарында «Лингвомәдениеттану», «Қазақ тілінің лексикологиясы» сияқты курстарды жүргізуге және оқу құралдарын жазу барысында қолдануға болады.

Тірек сөздер: медиамәтін, мәдениет лексикасы, балалар тілі, ұлттық сипат, телебағдарлама тілі, этнолингвистика, лингвомәдениеттану, ұлттық таным

НАЦИОНАЛЬНЫЙ ХАРАКТЕР ЛЕКСИКИ МАТЕРИАЛЬНОЙ КУЛЬТУРЫ В МЕДИАТЕКСТАХ ДЛЯ ДЕТЕЙ

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Аннотация. Речь – зеркало духовной и материальной культуры, истории, всего бытия каждой нации. Какой бы ни была нация, ее корни переплетаются с историческим путем этноса, который прошел тысячи лет, с культурой, мировоззрением, созданными руками, разумом, сознанием в повседневной жизни. В статье исследуется национальный характер лексики материальной культуры в медиатекстах для детей на казахском языке. Цель исследования – выявить тематические группы данных материальной культуры в медиатекстах для детей и охарактеризовать их с этнокультурной и семантической точек зрения. Основой для анализа материальной культуры в медиатекстах для детей послужила языковая составляющая материалов казахских отечественных телепередач («Үйрен де жирен», «BILIMLAND» и т.д.). В исследовании использовались комбинаторные интегративные методы, такие как метод интерпретации, лексико-семантический анализ, контент-анализ. В исследовании определяется роль лексики материальной культуры, встречающейся в тексте телевизионных программ для детей, в передаче национальной идентичности и языковой картины мира. В статье делается вывод о том, что посредством изучения лексики материальной культуры в детских медиатекстах мировая картина нации репрезентируется через понятия, кодируемые национальными особенностями, моделируемыми казахскими языковыми структурами, позволяющими увидеть глазами этой нации национальное познание и традиционный быт. Пологается, что результаты исследования будут в определенной степени способствовать теоретическому обогащению направлений лингвокультурологии, лексикологии казахского языка. Основные результаты и выводы исследования можно использовать для проведения научных исследований в области «Лингвокультурологии», проведения в вузах таких курсов, как «Лингвокультурология», «Лексикология казахского языка» и при написании учебных пособий.

Ключевые слова: медиатекст, лексика материальной культуры, детский язык, национальный характер, язык телепрограмм, этнолингвистика, лингвокультурология, национальное познание

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